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MRS. L. J. B. DULUTH. In reply to your inquiries in reference to an umbrella lamp shade, by which you may be saved the \$12 or \$14 demanded in shops in which they are kept, we have several suggestions to offer. Fancy runs riot at the moment in the fashioning of shades of tissue paper, and some of the tissue paper creations are very dainty and tasteful, especially the floral simulations. But they are too delicate to be serviceable, and though comparatively inexpensive, device and time are much more profitably employed on things less perishable. Exquisite lamp shades are made of bolting cloth, cut in wedges after the manner of the pieces which enter into umbrellas, these joined by turning under the edges and basting together so as to have a flat seam, which is fastened down by feather stitching. A garland of flowers may now be either painted or embroidered around the bottom, and the finish may be silk fringe tied in the hem, or a ruffle of some light lace, about five inches deep, set on under a row of feather stitching. Instead of the garland around the bottom, the ornamentation of the shade may be an oblong bouquet of flowers in each wedge, with a very slender vine running up each stem. When neither painting nor embroidery is possible, effective ornamentation of lamp shades may be accomplished with the figures in mineral decalcomanie that so cleverly imitate painting. Some of these figures are after classic fancies; and they would be extremely tasteful if judiciously applied. Very beautiful and useful lamp shades are made of the wide imitation Valenciennes lace, which now comes in the most attractive patterns. The figures of the lace are outlined with embroidery silk; the edge is finished with a fringe of deep, slender tassels tied in rings covered with silk crochet, and the top is fitted by shirring on a narrow ribbon, or with a band of crochet worked in silk, from three to four inches deep—the long crochet stitch divided by two chain stitches for the first several rows, then a single chain stitch for several rows, and then the long stitch only; with a row of shells or other lace-like effect as a finish. Ribbon is run in at the top and tied in a bow of long loops at one side. A bouquet of tissue paper flowers, or a single flower of exaggerated size, is sometimes added; and the time will doubtless come when the great limp roses, now fashionable in millinery, will find place in ornamentation of the kind. By the by, it may not be amiss to state just here that, several years ago, by securing a patent on the little wire frames upon the wire candle shades covered with the petals of artificial roses, a lady of New York secured a handsome livelihood. The demand for her tasteful little shades was lively; and having the patronage of several of the most fashionable fancy and jewelry stores in New York, she had as much work as she could do. This lady's right may not be trespassed upon, while her example in inventiveness and energy is suggestive.

JULIETTE L. MANNING. "Shoes, as you know, in a bed chamber to which, unfortunately, no closet is attached, inevitably clutter and render the room untidy; and a shoe-bag, however fanciful, tacked to the door, is an unsightly and suggestive appendage. I am boarding; I have but one small room, with no closet, and the sight of the shoes tucked away here and there under this and that piece of furniture is a continual annoyance to my husband and myself. Can you give me some idea of making a shoe-box that will be ornamental as well as useful." The grievance to which you allude is a general one with ladies situated as you are. It is not infrequently the case that bed rooms in boarding-houses have no convenient closet *en suite*, although modern architecture usually considers this a necessity for comfort. To remedy the inconvenience in the matter of the shoes, have a common deal wood box, from eighteen inches to two feet long, about fifteen inches wide and twelve inches deep, to which attach a cover by hinges. A dry goods box of suitable dimensions will answer the purpose, but a box made of stouter board, neatly planed is much better. Line the box with thick silesia, having the lining to overlap the rim of the box. It may be put in with paste. Line also the inside of the lid. Cover the box around with some thick and heavy material—woolen momie-cloth answers well for the purpose—confining the cover around the top by turning in the edge and then laying over a piece of beading fastened closely with small tacks. Let the cover overlap the bottom about one inch, fastening with tacks, and then paste over a piece of linen drilling or some other stout

cloth. Make a pillow or cushion of bed ticking, stuffed with hair, and fasten over the top with tacks. Lay over the cushion a piece of the material with which the box is covered, fastening it around the edge with beading confined with tacks, and over this lay a suitable woollen fringe, deep enough to conceal half the depth of the box, confined by tacks with pointed brass heads. These shoe boxes may be made very ornamental with embroidery. One in illustration is covered with woollen momie-cloth in a dark shade of olive color, the top decorated with applique work of worsted plush in the colors and imitative of a sheaf of the amaranth commonly known as the prince's feather, and the plush applied on the front to represent a large padlock. This box was finished without fringe. A very tasteful box may be made with a cover of Russian or cross-stitch embroidery, in the basket work, or braided pattern; the embroidery done on canvas of the coarsest quality, with double zephyr; the braided effect secured by the use of saddler's silk in some very lively color. A cushion cover in memory, in the braided pattern, has grounding of black, with the warp coloring brilliant red and sea-green of medium shade, and the wool colors two shades of wood brown, the braiding idea in saddler's silk of bright gold color. A cushion cover of satteen in old gold, or dark peacock blue, decorated with a conventional floral design done in crewels, enlivened with silk floss would be very handsome. The fringe may be of plain color, or of mixed colors, catching the colors in the embroidery. To be more handy, furnish the box with small brass castors. Besides serving to hide away the unsightly shoes of the bedroom, a box of this kind becomes also a convenient foot-rest, and serves as an extra seat should there be an overflow of visitors. A larger box may be fashioned for a window recess.

MRS. L. H. C. "I hear of scarfs and squares for the center of dinner and tea tables, in Roman work. Can you tell me any thing about it, and how the work is done?" Roman work is now extremely fashionable for table scarfs and squares, bureau sets, *beaufait* covers and the like. It is done on stout, firm linen, which comes for the purpose; but stout shirting linen, sheeting or pillow-case linen, would answer quite as well. The designs are conventional, consisting of magnified blossoms, leaves and heavy stems and scrolls, united by a net-work of bars (or *legs*, as known in all lace work and embroidery). The work is done generally in white, Barbour's white flax silk floss, or flourishing thread, being in particular request for it. The entire pattern is outlined with a thread of floss more or less heavy, run in, and then worked over closely in button-hole stitch. After completion, the linen (except what is left to define the pattern) is cut away, the effect being of a very heavy lace, similar to some of the old *points* which have been exhumed from dismantled convents. This work done in white silk is extremely rich, and it is startlingly effective when done in colored silks. An elegant scarf, in memory, is of Roman embroidery done in silk of vivid gold color.

JANIE P. MARTIN. "We are twins—my brother Jamie and I. From Christmas to Christmas, and at our natal anniversaries for a number of years, we have been given books, until now, at the age of sixteen years, we have the nucleus of a very respectable library. Last Christmas, with a full set of Irving's books and a full set of Thackeray's works, my father made us each a present of a small old-oak bookcase. But these bookcases are open; and, hearing that it is now fashionable to curtain bookcases which are not supplied with glass doors, we have concluded to inquire of you something about the style of curtains in use. Jamie says he would like curtains of my making, and as I am clever in the use of the needle and can embroider nicely, perhaps you could suggest something in curtains which I might decorate with embroidery." Handsome curtains for bookcases are made with half the length of Bolton sheeting and half the length of satteen, or of stout satin backed with cotton or linen. A pretty combination in colors with the sheeting, is olive green, peacock blue or terra cotta. Have a conventional floriated design stamped on the sheeting and tinted with aniline dyes, and, if you like, attach the satteen to the cotton goods before stamping the design, and let the design run over to the satteen. Work the flowers in the proper colors in the Kensington stitch in crewels enlivened by the use of some silk; work the leaves in

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either the Kensington or the outline stitch, as may better suit the character of the leaves—whether lanceolate, palmate or serrated—and work the stems in the outline stitch. A beautiful bookcase drapery made of Bolton sheeting and olive colored satteen, is decorated in a design of pink cactus—the blossoms of exaggerated size. The blossoms are tinted in shaded pink, deepening on one edge of the petals to quite a vivid red; the stems are tinted a brownish olive green, and the leaves are a greyish green. The blossoms are worked wholly with silk floss, while the stems and leaves are worked with crewels, enlivened with some silk, the prickles which give character to the plant simulated in the work being wrought with silk. A second curtain stamped in a classic Greek scroll design, the lower half being of satin in peacock blue, is wrought in crewels with some silk thrown in. A very rich curtain might be made of satteen and plush, in terra cotta color, embroidered in a design of *fleurs de lis*, the tinting and the embroidery confined to the upper half, which must be of the satteen. Both crewels and silk may be used in the work, but we would suggest silk, rather than crewels, in work done on Bolton sheeting. Hang the curtains on rings run on a small brass pole.

ERNESTINE. "We hear that a new brand of rope silk has come out, and that work done with it exceeds in richness any of the late embroideries. Have you seen any of it?" Yes; a new brand of rope silk has been brought out recently by Brainerd & Armstrong. It is about four times as coarse or as heavy as the earliest rope silk, and is indeed a heavy loosely twisted cord of silk floss. It is used only in couching effects, outlining magnified blossoms, large leaves and the like. The cover for a sofa-pillow wrought with this rope couching silk is of satteen in vieux rose color, stamped in a design of slender palms, the points meeting in a common center. The design is tinted a shaded purplish pink, or peach blossom color, and the couching silk is in old gold color. The effect is aesthetic and very delightful. It may be well to remark that all designs intended to be wrought with this heavy rope silk should be in lines as plain as possible, as it will not do for effects that are serrated, although it answers admirably for the astrakhan effects so popular in soutache embroidery, and all work in flowing and curved lines. A bureau scarf of white linen in vermicelli design wrought with this silk would be unique and elegant.

VIRGILIA. The slumber roll is not "a new fad" altogether, but one that has suddenly grown into remarkable popularity in this country and England. In England it is known as "the head rest," and consists of a roll or round pillow of the shape of the "valise d'empilage" of our grandmothers, which is hung by a ribbon or cord on the back of an easy chair, and serves to rest the head upon for the siesta, when time may not be had for retiring to bed or finding comfort upon a lounge. These slumber rolls are about eighteen inches in length and about six inches in diameter. They are usually made of colored cambric or silesia, and stuffed with down, feathers or hair; and all sorts of fancies are expended in the covering—plush, velvet, satin and the soft silks coming into use for the purpose, with application of the Oriental tinsel embroideries and all varieties of hand work as decoration. But special favor attaches to the slumber rolls with covers in woollen crochet work and knitting, because they are so pretty and so well adapted for complimentary presents. A beautiful cover can be made in woollen crochet in what may be termed the herring-bone pattern. Use for the purpose single Berlin or French zephyr wool, and charming colors are fresh rose, orange yellow, Nile green of medium shade and a medium shade of crushed strawberry. Use a bone afghan needle the size of a goose quill; make a chain of twenty stitches with one stitch additional, raise all the stitches as in the *picot* or ordinary afghan stitch, for the first row. For the second row, draw the wool through one stitch and then through three stitches, repeating to the end of the row, when there will be one stitch remaining on the needle. For the third row raise a stitch in the hole beside the triplet of stitches, one in the chain stitch on the top of the triplet, one in the hole after the triplet and then one in the long *picot* stitch; repeating to the end of the row. For the fourth row repeat the second row. This forms the pattern. Join the stripes with the cable stitch in a medium dark and a medium pale shade of blue, or two shades of olive, or black and turkey red, or in any two contrasting colors or shades of color preferred. The cable stitch is made by fastening in the two colors when joining two stripes. Make a chain of three stitches of the darker shade of color, and fasten with a chain stitch, and repeat with the paler color, alternating the colors to the end of the stripe. By slipping the stripes down the width of the stripes, and fastening the ends down in points, the stripes will twist around the roll, and the effect will be much more pleasing. Finish with bows of ribbon at the ends, or with pompons made of the wools in the stripes, and hang by a ribbon or by a cord made of the wools. In making the cambric cushion finish the ends with a square or with a round piece, instead of gathering them up in a point; and one end of the woollen cover must be left open until the cushion is forced in.

EULALIE. "May I trouble you again? I am anxious to make a scarf for an upright piano as a change from plush, felt and billiard cloth. Can you advise in reference? Or has anything new in furniture scarfs appeared in New York?" A recent and charming fancy in furniture scarfs has form in those made of ribbons. For a piano scarf, ribbon four inches in width should be chosen; a full piece is required for the purpose, or from ten to twelve yards, according to the length of the scarf. The ribbon should be a good quality. Grosgrain ribbon, if thick and heavy answers well for a scarf, but stout satin ribbon is richer, while velvet ribbon may be regarded at the ultimatum of elegance for this dainty piece of drapery. Four stripes of ribbon about half a yard longer than the width of the piano, are crossed *en quadrille* or chequered by strips of the ribbon reaching to the inner edge of the outside strips, leaving empty spaces or squares, which are filled in with rings covered with silk crochet or with cobwebs of silk work. The rings alluded to are of steel or brass, from a fourth of an inch to half an inch in diameter over which silk is wrought in the double crochet stitch and these rings fastened together with a needle and silk thread, make stout lace-like squares which are fastened with a needle and thread in the open spaces of the chequer-work. The ends are finished with a fringe of silk tassels, headed by three or four of the rings worked over with silk. To secure exactitude or evenness in the work the ribbon should be basted on stout stiff brown paper, and much care is needed to see that the squares of the rings are neither too large nor too small to be fitted in the open spaces. It is therefore advisable to make the squares first, and lay the ribbon to suit them. With the cobweb filling, the strips of ribbon may be laid more closely together, and after sewing in place, the work done in a frame and stretched very tightly, or in the double hoops used in the linen drawn work. The cobweb filling it will be understood, consists of crossing of threads from points to point, the confining of these threads in the centre, and the darning around so as to make a close button-like spot. In doing this, the better effect is attained if the needle be passed under two of the threads at once, a back stitch being taken over the first thread. This throws a back stitch over each thread in the circle with a concentric result. If Eulalie can find velvet ribbon from three to four inches in width in peacock blue of medium tone, she can make an elegant piano scarf, whether filling it in with the rings or the cobweb. If the filling-in is the cobweb, it is well to finish the scarf by folding the ends of the ribbon in points, and set to the points silk tassels from four to five inches deep. Use self-colored silk for the filling-in.

MRS. L. W. MILLER. Can you suggest anything *recherché* for a scarf for the centre of a dinner or tea table? My husband is an Englishman and complimented me at Christmas in a set of tea-china of primrose decoration, and I wish to return the compliment by a primrose tea on his birthday, which comes in June." A linen scarf of the popular cut-work, wrought in silk of primrose color would be *au fait* and certainly very serviceable, though if you wish something beyond the merely serviceable in your table spread, we would suggest one of satin in primrose yellow, trimmed with rich pillow lace set on with feather stitching in white silk. The most unique idea, however, that suggests itself for the scarf, is to paint in each corner a bunch of fruit or flowers—grapes, cherries, apples and peaches, for instance—or a spray of roses of different varieties, carnations, lilies and honeysuckles if you do painting in water colors, and border the scarf with American guipure lace. The scarf should be about four feet long and eighteen inches wide; set on the lace a very little full and head it with a narrow piece of silver tinsel braid. A scarf of satin in fresh rose color, of pale tint, has in one corner a spray of peaches; in the second corner, a spray of purple plums; in the third corner a spray of pale green grapes, and in the fourth corner a spray lady apples. The lace which borders this scarf is the work of a lady who painted the scarf made of a certain variety of Barbour's flax threads. Tea-table scarfs are also made of silk plush in delicate colors, simply trimmed with lace, headed by tinsel galloon or *soutache*.

MINNIE. "I am told that pretty work baskets are made of the splint baskets in which grapes are packed for market. Have you seen any of them? and can you tell me how I may decorate or trim a grape basket so as to make it a pretty one for my work table?" In the first place, both cover and line the basket with silesia in blue or rose color; cover the handle throwing the seam on the top, and fit a wadded piece of the cambric, of the proper shape and size, in the bottom. Then with linen *macramé* cord, of the finest size, crochet a piece in shell design, to fit around the outside of the basket, finishing at the top with a chain of three stitches in each long stitch of the shells. Make a chain in crochet as long as the handle, and crochet a row of shells on each side. Fasten on the crochet covering with a needle and fine thread, and trim with ribbon bows at the junction of the handle and the body of the basket. Something more may be said about the decoration of grape baskets, if experiments at work by an ingenious young lady should prove successful. They are of convenient shape for holding knitting and crochet, and ought to be utilized.